

Outline for Week #3

Week 3, February 8: canonical realisms 2

some topics: roman fleuve; religion and the clergy; marriage; travel; Trollope and/vs Oliphant; comparison; gender and character; carrying over from week 2 especially series and seriality; status and class; precarity

- Margaret Oliphant, *Miss Marjoribanks* (1866), through chapter 26 (about half)
- Margaret Oliphant, *An Autobiography* (skim, read intro and final chapter)
- Fredric Jameson, "The Realist Floor-plan"
- Bruno Latour, "Circulating Reference"
- VLC Keywords (various)
- discussion and outline: Hali and Sagnik
- close reading: Laura
- criticism summary: Keton
- seminar paper:
- break:

Realism and Referentiality

-Ask Keton to talk about Jameson. What is he saying about space and temporality? Realism as a political project? -Realism: Jameson vs. Barthes -Is Jameson's argument about retraining is applicable to the emergent forms of the internet? -Tying the Jameson to Oliphant -In what ways do we see new spaces being created and inhabited in this novel? -Renovation of the Drawing Room as the big project that Lucilla wants to tackle? re-centering and/or re-gendering the central space of social life in Carlingford (Chapter 9-11) -Interesting classed description of the outdoor garden + drawing room as Lucilla's great project (pg. 132-133) -It was when things were at this crisis, and all eyes were directed to Lucilla, and a certain expectation was diffused through the company, that Miss Marjoribanks made that proposal of adjourning to the garden, which was received with so much applause "but then papa, you know, is only a professional man, and I have but one drawing-room," said Lucilla, with sweet humility. It was Lady Richmond to whom she was addressing herself at the moment, who was a lady who liked to be the great lady of the party. "It is only in summer that we can be a little like you fine people, who have as many rooms as you please. When you are at a little distance we will sing to you all the evening, if you like." -Success and Failure: -How are these new and old spaces socially perceived by the other inhabitants of Carlingford? By Lucilla herself? -Travel: -Lucilla goes to Switzerland(?) before

coming home, we also read about Mount Pleasant and are generally aware about the Continent and the colonies Insertion of new characters: Archdeacon and the General -Codes, decoding, and recoding -Humor (41) Mrs. Woodburn vs Miss Marjoribanks -Lucilla's merit (ability) and bourgeois mentality? ? political economy/utility of people especially of Barbara and Rose (Lake family and as professional family)? Of Mr. Cavendish / Mrs. Woodstock? -(Also thinking about her treatment of the widow and the homeless woman-alluded to a bit in Laura's paper-what is and isn't re-coded?) -Page 154: switches between referring to Miss Marjoribanks and Lucilla in the narration? Why is there this inconsistency? Is this significant? -Interiority (or lack thereof) and FID -Furniture? What does all the description of furniture accomplish? How does it relate to Barthes and Jameson? (Chapter 9: Tom confesses his love) -Is this related to realism? What do we make of materiality, wealth, and financial precarity in Miss Marjoribanks? -Is the dialectic process by which the referent is produced related to Latour's concept of circulating reference? -Ask Rachel to clarify Latour? -The two moments of the ancien regime and the bourgeois market system are therefore here to be described as a synchronic coexistence, as a dialectical surcharge, in which old and new find themselves locked at every instant in a grisly cannibalization (Jameson 375) -How does one pass from the first image to the second-from ignorance to certainty, from weakness to strength, from inferiority in the face of the world to the domination of the world by the human eye? (Latour 30) -We have a few articles from the key terms which talk about empire. What forms of imperialism and power do we see at work in Miss Marjoribanks? -Presence of colonies? ? General Travers -Scene in Chapter VIII: My dear child, if that was all, said Mrs. Chiley, reassured-as for everybody having a soul, I am sure I cannot say. You never were in India, to be sure (60) -Lucilla as sovereign ? what structures/codes allow her to do this? (as related to above discussion of decoding and recoding) -it always was the object of my life to be a comfort to papa." (Chapter 17 and throughout) -Replacement of dinner parties (from Dr. Marjoribanks's bachelor parties to Lucilla's evenings) -Status and Pretensions to it! -How does Lucilla's political economy's training affect how she sees status, profession, and people's utility? What do we make of her engagement and domination over Nancy (her cook) and Barbara and Rose Lake? Over the widow? -Cavendish as Imposter (Chapter 18) -If it should really come to pass that an adventurer had been received into the best society of Carlingford, and that the best judges had not been able to discriminate between the false and true, how could anyone expect that Grange Lane would continue to confide its most important arrangements to such incompetent hands? (153) -Grove Street and Grange Lane? Mapping spaces and programming -The function of networks and social networks and Latour -and I always stand by my friends. (154) -Who are Mr. Cavendish's friends, papa?... Who are his friends?... He's one of the Cavendishes, they say. We have all heard that. I never knew he had any friends; which is, after all, next best to having very good ones. I like to know who people belong to, for my part, said Lucilla. The Archdeacon, for example, one knows all about his friends. It's a great deal nicer, you know, papa. (187)

Women

-What are the expectations of women in this society? What about women and form in the novel->the presence and absence of the marriage plot here? (especially thinking about this in context of Oliphant's autobiography) How do different women have different measures for conditional happiness in Miss Marjoribanks? (i.e. Mrs. Marjoribanks, Mrs. Chiley, Lucilla Marjoribanks, and Mrs. Woodburn) -Laura's essay! -Comparison and Contrasting with Trollope: -Mrs. Proudie vs. Lucilla vs. The Signora -Masculine vs. Feminine forms of control and controlling/reading people -Maidenhood, marriage, and widowhood -Any others?

Series

-(Ask Prof Buurma) Miss Marjoribanks in a series? Speaking more about the other works in this series/how this was serialized -Asterisks? Close reading about what comes before and after maybe? -Do we see certain formal, etc elements that may be a product of this being published in a different way? -Cliff-hangers! -Final chapter and installment sentences